

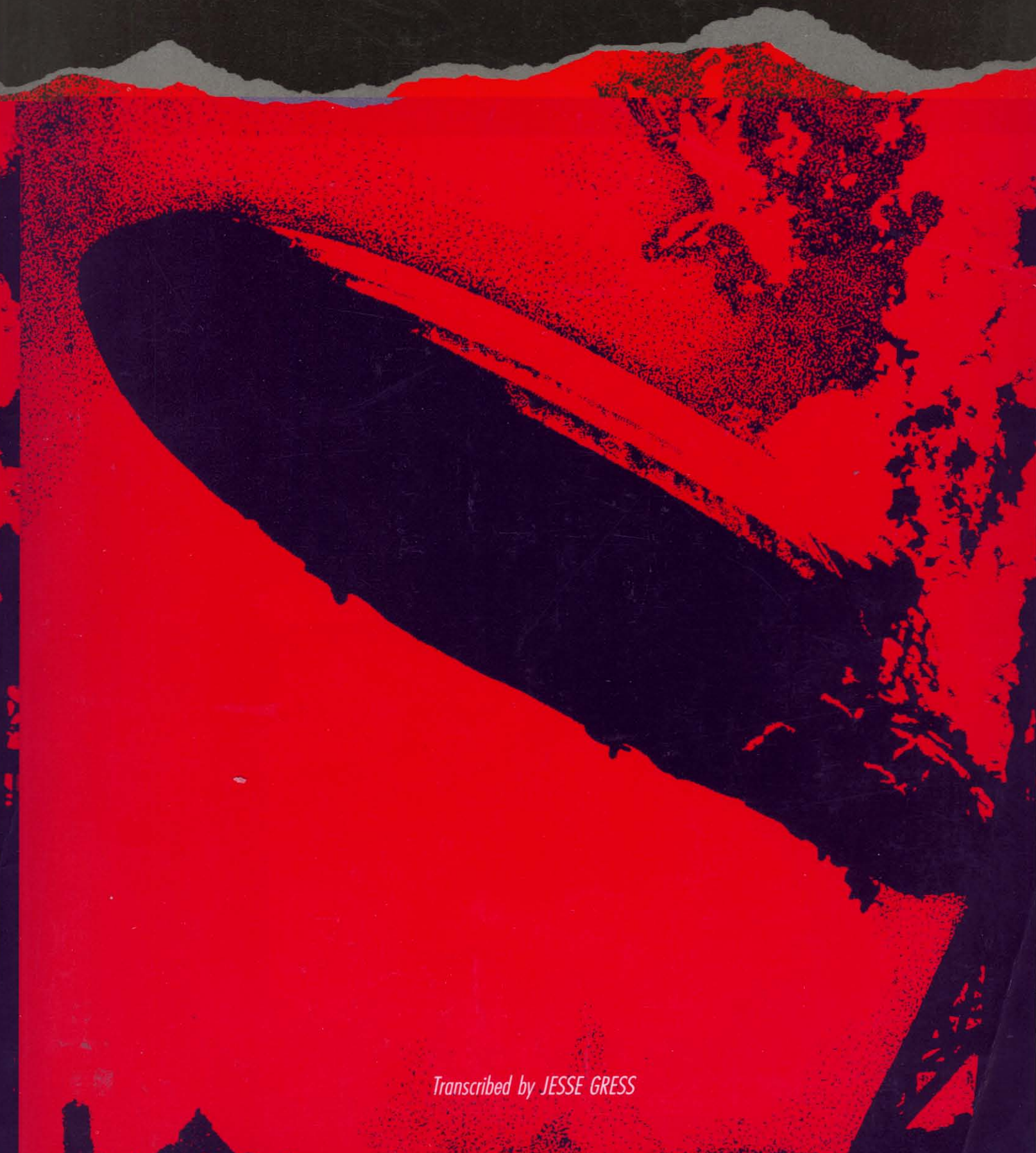
Guitar/Vocal

CLASSIC

Authentic
GUITAR-TAB

Edition
Includes Complete Solos

LED ZEPPELIN I



Transcribed by JESSE GRESS

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Key To Notation Symbols

Guitar

Tab

Half step bends Whole step bends Extended bends Bend and release Pre-bend and release

Hammer-on Pull-off Picked slide Legato slide Quarter step bend (microtone)

Vibrato Vibrato with bar Rake or Sweep Vibrato bar Palm muting

Percussive tone with no pitch Accented notes Right hand tapping Artificial harmonic (with pick) Harmonics

Ghost note Tremolo picking Pick slide Unison bend Chord shape arpeggiation

Dips and Dives Melodic bending with bar Bent harmonics Flutter with bar When dips are used melodically

Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect

When dips are used melodically, they are reflected in the traditional notation

C O N T E N T S

<i>BABE, I'M GONNA LEAVE YOU.....</i>	<i>77</i>
<i>BLACK MOUNTAIN SIDE</i>	<i>13</i>
<i>COMMUNICATION BREAKDOWN.....</i>	<i>18</i>
<i>DAZED AND CONFUSED</i>	<i>111</i>
<i>GOOD TIMES BAD TIMES</i>	<i>64</i>
<i>HOW MANY MORE TIMES</i>	<i>42</i>
<i>I CAN'T QUIT YOU BABY</i>	<i>34</i>
<i>YOU SHOOK ME</i>	<i>101</i>
<i>YOUR TIME IS GONNA COME</i>	<i>5</i>

YOUR TIME IS GONNA COME

Words and Music by
JIMMY PAGE and JOHN PAUL JONES

Slowly $\text{♩} = 76$

Organ Intro:

20

Guitar tacet

T
A
F

A tempo

Acoustic Guitar

D

C(addD)

G

G6

No Chord

mf Let arpeggiated figures ring throughout

D

C(addD)

G

G6

N.C.

Verses 1 & 2:

D

C(addD)

G

G6

N.C.

1. Ly - in', cheat - in', hurt - in', that's all you seem to —
2. Made up my mind — to break you this time, — won't be so fine it's my turn — to

*div.

*Downstemmed part on 2nd verse only notated to right of / in TAB.

D
With Fill 1 (Verse 2 only)

C (addD)

G

G6

N.C.

do. ___
cry. ___

+1/4

D C(addD) G G6 N.C.

Mes-sin' a- round (with)ev-'ry guy in town,— puttin' me down— for think-in' of— some-one
Do what you want—I won't take the brunt,— it's fad-in' a- way,— can't feel you an - y

+1/4

Fill 1

8^{va}

Pedal Steel
arr. for Slide Guitar

Tuning: ① = D

Even gliss.

Even gliss

D

C(addD)

G

G6

N.C.

heart.

+1/4

D

C(addD)

G

G6

N.C.

One of these days and it won't be-long,— you'll look for me, but ba-by, I'll be
 Peo-ple talk-in' all a-round, watch out wo-man— no long-er is the joke— gon-na be in my heart

+1/4

D

A(addB)/D A/D

C/D

G(addA)/D

G/D

gone.—

This is all I got-ta say to you wo-man.
 You been bad to me wo-man, but it's com-in' back home to you.—

Fill 3

Pedal Steel
 arr. for Slide Guitar
 Tuning: ① = D

6 7 6 7 7 12 12 10 13 13 13 15

Chorus:
With Riff A (4 times)

D **G**

Your time is gon - na come, _____

D **G**

your time is gon - na come, _____

D **G**

your time is gon - na come, _____

Riff A

Pedal Steel
arr. for Slide Guitar
Tuning: ① = D

19	21	19	17	19	14	12
19	21	19	17	19	14	12
19	21	19	17	19	14	12

* Chords are tapped by "patting" all 6 strings with flat right hand while the left hand holds the notes and mutes open strings.

Fill 4

Pedal Steel arr. for Slide Guitar
Tuning: ① = D

D

Your time is gon - na

G

come. No no no ba - by!

8^{va}

Pedal Steel arr. for Slide Gtr. Tuning: ①=D

19 21 19 17 19 14 12 15 17 15 17 17

D **G**

Your time is gone - na come. No no! No no!

8va

19 19 21 21 21 21 23 21 23 21 12 12 12 12

D **G**

Your time is gon - na come. No no ba - by!

8va

17 19 19 17 17 15 17 15 17 17

D

G

12

Your time is gon - na come. No no no no!

8va

17 \ 15 \ 17 24 24 24 \ 22 24 \ 22

D

G

Your time is gon - na come. No no! No no!

8va

24 \ 22 24 \ 22 24 \ 22 24 24 \ 22 24 \ 22 24 \ 22 24

D

G

Fade out

No no!

Your time is gon - na come.

8va

19 \ 21 21 \ 19 19 19 19 \ 20 (20)

Tuning:

⑥ = D[♯] ③ = G

⑤ = A ② = A

④ = D ① = D

BLACK MOUNTAIN SIDE

Music by
JIMMY PAGE

Moderately ♩ = 120 Harm.-----

Freetime

a tempo

Acoustic Guitar (Fingerstyle)

mf Harm.-----

Guitar is tuned 1/2 step lower on the original recording.

Enter Tablas

Rush slightly

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a bass line with fingerings indicated by numbers 0, 2, 3, and 4.

Second system of musical notation. The top staff continues the melody with a triplet of eighth notes. The bottom staff includes fingerings and a measure with a circled '0'.

Third system of musical notation. The top staff features a triplet of eighth notes. The bottom staff includes fingerings and a measure with a circled '12'.

Fourth system of musical notation. The top staff contains a triplet of eighth notes. The bottom staff includes fingerings and a measure with a circled '0'.

Fifth system of musical notation. The top staff contains a triplet of eighth notes. The bottom staff includes fingerings and a measure with a circled '0'.



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with a triplet of eighth notes in the first measure, followed by quarter and eighth notes. The bottom staff is a guitar fretboard diagram with six lines, showing fingerings (0, 2, 4, 2, 0) and other markings like (0) and 2-3.



Second system of musical notation. The top staff continues the melody with triplet eighth notes and quarter notes. The bottom staff shows guitar fretboard diagrams with fingerings (0, 2, 0, 4, 2, 0) and other markings like 2, 3, 0, 4, 2, 3, 0, 5, 0.



Third system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretboard diagrams with fingerings (7, 2, 2, 2, 4, 0, 5) and other markings like 4, 4, 5, 0, 0, 0, 2, 0, 0, 2, 3, 0, 0, 2, 4, 0. The text "Let ring-" appears at the end of the system.



Fourth system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretboard diagrams with fingerings (0, 0, 2, 0, 2, 0, 3, 0, 5) and other markings like 4, 0, 2, 0, 0, 5, 2, 2, 3, 0.



Fifth system of musical notation. The top staff continues the melody with triplet eighth notes. The bottom staff shows guitar fretboard diagrams with fingerings (0, 0, 2, 0, 4, 2, 0, 3, 0) and other markings like 0, 2, 0, 4, 2, 3, 0, 2, 3, 0, 4, 2, 3, 0.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style. The second system consists of three staves. The top staff continues the melody, while the bottom two staves provide a harmonic accompaniment using a system of numbers (0, 2, 4, 3) indicating fret positions on a stringed instrument. The key signature changes to one flat (Bb) in the second system.

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 1 through 3, and the second system covers measures 4 through 6. The music is written for a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line is primarily composed of whole and half notes. The lyrics 'The Rose Tree' are written below the melody in a simple, sans-serif font. The score is set against a background of horizontal lines, with the melody line being the most prominent.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. The piece is in common time (C). The melody features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The bass line consists of a simple harmonic accompaniment. The piece ends with a double bar line.

4

Allegretto

Let ring

4

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a half note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The melody then continues with a half note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The second system consists of two staves. The top staff continues the melody from the first system, starting with a half note A3, a quarter note G3, a quarter note F#3, and a quarter note E3. This is followed by a half note D3, a quarter note C3, a quarter note B2, and a quarter note A2. The bottom staff provides a bass line, starting with a half note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. This is followed by a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The score is marked with a '3' above the first measure of the second system, indicating a triplet. The key signature is one sharp (F#), and the time signature is common time (C).

Segue directly to
Communication Breakdown.

COMMUNICATION BREAKDOWN

Fast Rock ♩ = 174

Intro:

(E5)
No Chord

Electric Guitar 1

Words and Music by
JIMMY PAGE, JOHN PAUL JONES
and JOHN BONHAM

D A D

Electric Guitar 1

ff P.M. ————

T A B

0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7

5 6 7 5 7 7 7 7 7 7

Electric Guitar 2

f P.M. ————

T A B

0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7

5 6 7 5 7 7 7 7 7 7

(E5) N.C.

P.M. ————

D A D (E5) N.C.

P.M. ————

T A B

0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7

5 6 7 5 7 7 7 7 7 7

P.M. ————

P.M. ————

T A B

0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7

5 6 7 5 7 7 7 7 7 7

D A D (E5) N.C.

P.M. ————

P.M. ————

T A B

0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7

5 6 7 5 7 7 7 7 7 7

P.M. ————

P.M. ————

T A B

0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7

5 6 7 5 7 7 7 7 7 7

Verse 1:

(E5)
N.C.

D A D (E5)
N.C.

Hey, girl, — stop what you're do - in'. —

f P.M. ————

P.M. ————

mf P.M. ————

P.M. ————

D A D (E5)
N.C.

Hey, ———— girl, ———— you'll

P.M. ————

P.M. ————

P.M. ————

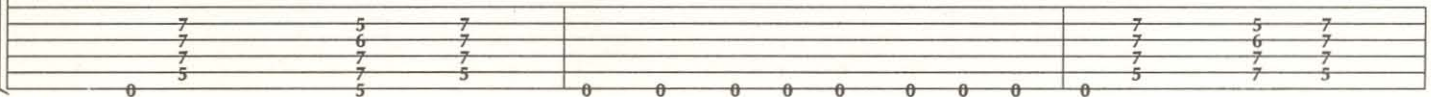
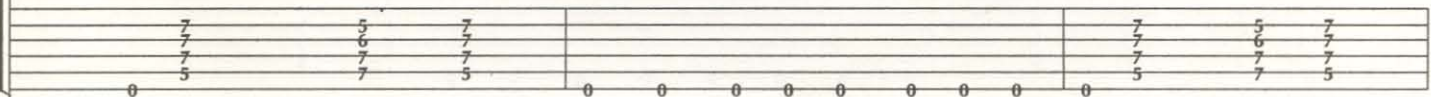
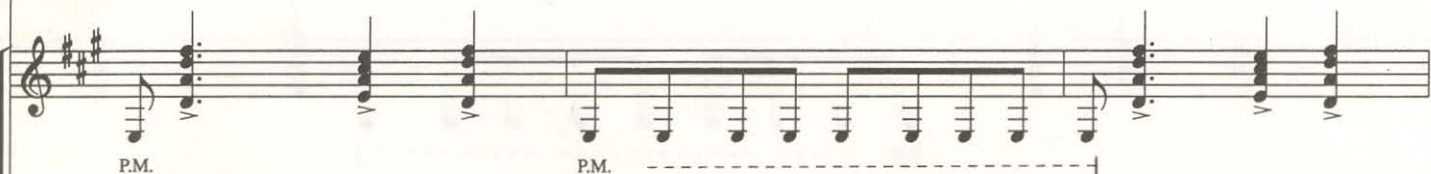
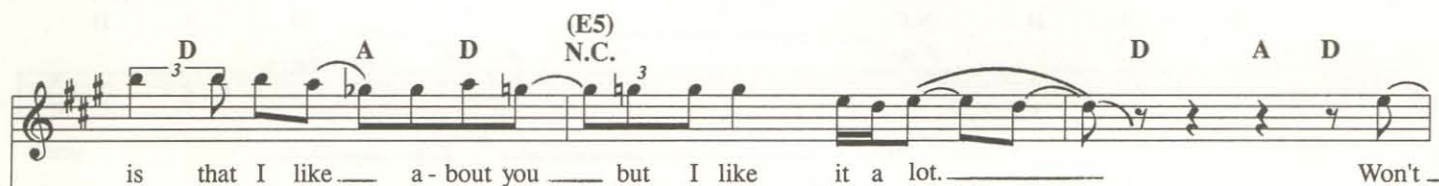
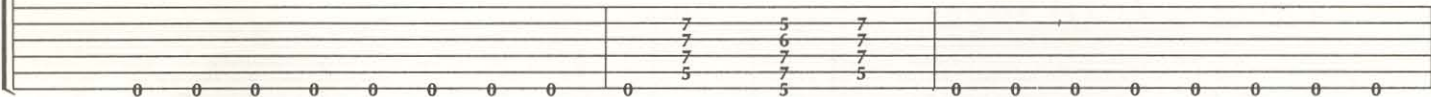
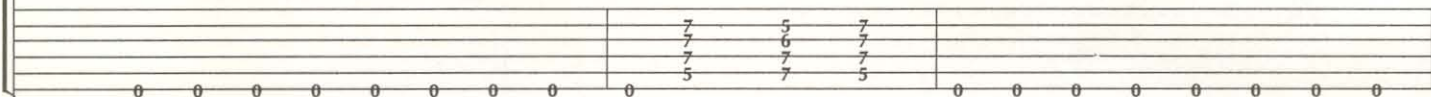
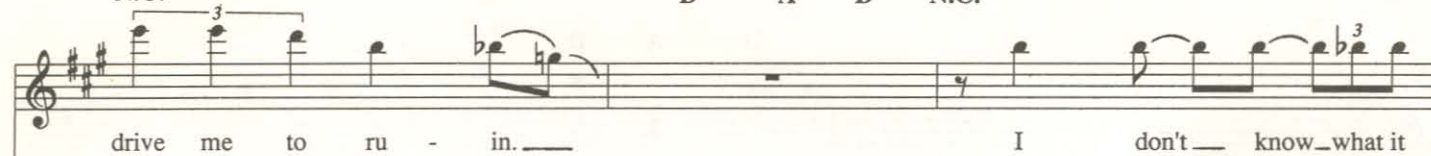
P.M. ————

(E5)
N.C.

D

A

D

(E5)
N.C.

(E5) N.C. D A D (E5) N.C. D A D

— you let — me hold — you, let me feel your lov - in' charms. —

P.M. P.M.

Chorus:

A5 A6 A5 A6 A7 A5 A6 A5 A6 A7 A5 A6 A5 A6 A7

Com-mu - ni - ca - tion break - down, _ it's al - ways the same. _

Guitars 1 & 2

f Semi P.M. _ _ _ _ _

Semi P.M. _ _ _ _ _

Semi P.M. _ _ _ _ _

A5 A6 A5 A6 A5 B5 B6 B7 B5 B6 B5 B6 B7

Hav-ing a ner - vous break - down, —

Semi P.M. ————— | Semi P.M. ————— |

7 9 7 7 7 9 7 9 9 11 9 9 9 11 9 9 11 9 7 7 9 9 9 11 9 7

5 5 5 5 5 5 5 7

B5 B6 B5 B6 B7 B5 B6 B5 B6 B5 E5 N.C.

drive me in- sane.

Semi P.M. Semi P.M. **ff** P.M. Guitar 1
Guitar 2 tacit

D A D E5 D A D

P.M. P.M.

Verse 2:

(E5) N.C. D A D E 3

Hey, _____ girl, I got _____ some-thing I _____ think you ought

P.M. P.M.

*Harmonics notated in ◇TAB

to know Hey, _____ babe, _____ I wan - na

D A D E5 D A D

P.M. P.M.

Rake Rake P.M.

tell you that I _____ love you so. _____

E5 D A D

P.M. P.M.

E5 **D** **A** **D** **E5**

I wan - na hold _____ you in my arms, _____ yeah!

P.M. P.M.

D A D E5

I'm nev - er gon - na

P.M.

P.M.

P.M.

D A D E5 D A D

let you go, — yes, I like your charms. —

P.M. P.M.

Rake

Chorus: A5 A6 A7 A5 A6 A5 A6 A7 A5 A6 A5 A6 A7

Com-mu - ni - ca - tion break - down, — it's al - ways the same. —

f Semi P.M. Semi P.M. Semi P.M.

A5 A6 A6 A5 B5 B6 B6 B7 B5 B6 B5 B7 B5 B6 B7

Hav - ing a ner - vous break - down, —

Semi P.M. Semi P.M.

B6 B5 B6 B7 B6 B5 E

drive me in - sane. Whoa. — Suck!

Semi P.M. Semi P.M. Guitar 1 Guitar 2 tacet Even gliss.

Guitar Solo

E **D** **A** **D**

ff (With wah fixed in treble position)

+1 12 15 12 12 14 14 +1 12 15 12 12 14 14 +1 12 15 12 12 14 14 +1 12 15 12 12 14 14

Semi-P.M. throughout

9 9 9 9 9 9 9 9 7 7 5 7
9 9 9 9 9 9 9 9 7 7 6 7
7 7 7 7 7 7 7 7 5 5 7 5
0 0 0 0 0 0 0 0

E5 **D** **A5** **D5** **E5**

With fingers and pick

+1 12 15 14 12 14 12 15 12 12 12 14 14 +1 12 14 14 14 12 14 14 12 14 12 14 12 14 12

9 9 9 9 9 9 9 9 9 7 5 7 9 9 9 9 9 9 9 9 9 9 9 9
9 9 9 9 9 9 9 9 9 7 5 7 9 9 9 9 9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7 7 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7
0 0

D5 **A5** **D5** **E5** *loco*

8^{va}

12 15 12 15 12 12 15 15 12 15 12 14 +1

9 7 5 7 9 9 9 9 9 9 9 9 9 9 9 9
9 7 6 7 9 9 9 9 9 9 9 9 9 9 9 9
7 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score is written for guitar. The top staff is the melody line in treble clef, key of D major (three sharps). It features a sequence of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter). There are two triplets: one on the first four notes (D4-E4-F#4-G#4) and another on the last four notes (A5-B5-C#6-D6). The second staff is a fretboard diagram showing the fret numbers for each note: 12, 12, 14, 14, 12, 14, 14, 12, 12, 9, 9, 12, 9, 12, 9, 11. The third staff is the bass line in treble clef, showing chords and fingerings. The chords are: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter). The fingerings are: 9, 7, 5, 7, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9.

[illegible]

A5 A6 A5 A6 A7 A5 A6 A5 A6 A7

Com - mu - ni - ca - tion break - down, —

f

+1 +1 +1 +1 +1 +1 +1

11 9 9 12 10 10 13 11 14 12 15 13 16 14 17 15

f Semi P.M. ———— |

7 9 7 7 7 9 5 7 9 7 7 7 9 5 5

A5 A6 A5 A6 A7 A5 A6 A5 A6 A5 B5 B6 B5 B6 B7

it's al - ways the same. — I'm hav - ing a ner -

Rush tempo

+1 +1 +1 +1 +1 +1 +1 1/2

18 16 19 17 20 17 19 17 17 19 17 20 20 17 (0) 19 17 19 18

Semi P.M. ———— | *Semi P.M.* ———— |

7 9 7 7 7 9 5 7 9 7 7 7 9 7 9 9 11 9 9 9 11 7 7

B5 B6 B5 B6 B7 B5 B6 B5 B5 B6 B5 B6 B5

vous break- down, — drive me in - sane. —

8va

Hold bend Rush tempo

17 20 19 17 18 17 19 +1 19 19 17 18 17 17 19 17 22 +1 22 +1 (22)

Semi P.M. — — — — — Semi P.M. — — — — — Semi P.M. — — — — —

9 11 9 9 9 11 9 9 11 9 9 9 11 9 9 11 9 9 9 11 9 0

[illegible]

Refrain:

(E5)
N.C.

D

A

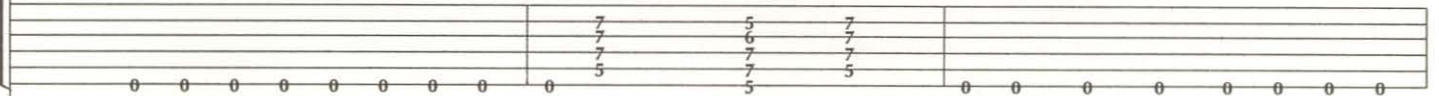
D

(E5)
N.C.

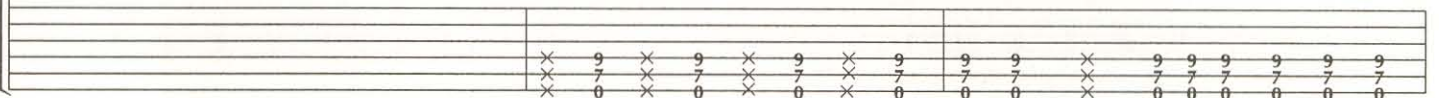
Guitar1

loco

(I want you to love me all night)



Guitar 2

D A D (E5)
N.C.

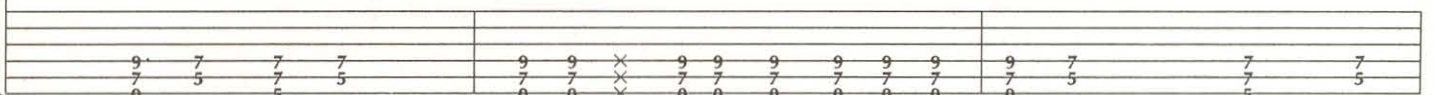
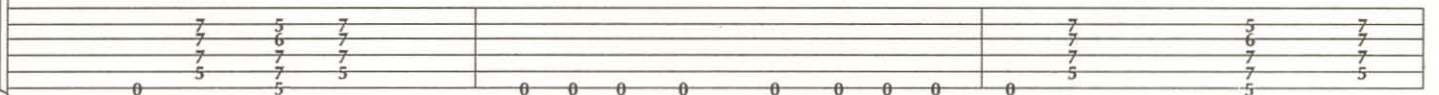
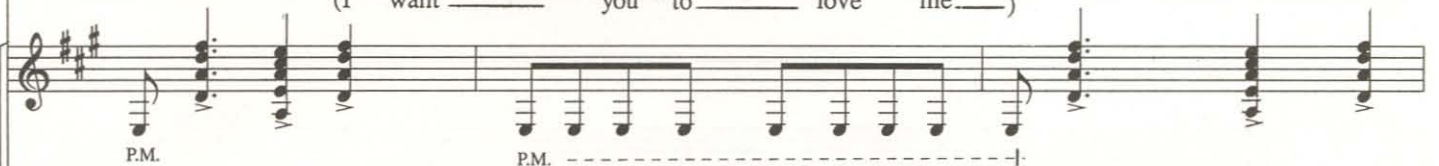
D

A

D



(I want ——— you to ——— love me. ———) Com - mu - ni - ca - tion break - down,



(E5) N.C. (E5) N.C.

Com - mu - ni - ca -

(whoa, ah, a whoa, oh,)

P.M. P.M.

Semi P.M.

D A D (E5) N.C.

tion break - down, (I want you to love me)

P.M. P.M.

Semi P.M. P.M.

The musical score for 'The Wind' by The Beatles is presented in a multi-staff format. The top staff is the guitar part, starting with a treble clef and a key signature of two sharps (F# and C#). It includes a capo instruction '(E5) N.C.' and a 'P.M.' (Pedal Point) section. The guitar part features a melodic line with a trill and a series of chords (D, A, D) marked above the staff. The middle staff is the bass part, starting with a treble clef and a key signature of two sharps. It includes a 'P.M.' (Pedal Point) section and a series of chords (D, A, D) marked above the staff. The bottom staff is the bass line, starting with a treble clef and a key signature of two sharps. It includes a 'P.M.' (Pedal Point) section and a series of chords (D, A, D) marked above the staff. The score includes various musical notations such as notes, rests, and accidentals, as well as fret numbers and bending instructions like '+1/4', '+1', and 'Hold bend'.

(E5)
N.C.

D A D N.C. (E5)

Com-mu - ni - ca - tion break - down,

P.M.

loco 8va

Even release

+1 +1/2 +1/4 +1/2 +1/2 +1/4

0 15 +1 22 22 20 22 20 22

D A D (E5)
N.C.

Fade out

Com - mu - ni - ca -

P.M.

8va

Fade out

3 3

20 17 19 17 20 17 19 17 20 17 19 17

I CAN'T QUIT YOU BABY

Words and Music by
WILLIE DIXON

Slow Blues ♩ = 160
A Mixolydian
No Chord

Oh, _____ I can't quit you, babe, _____

Guitar tacet

T
A
B

D9 A7

so I'm gon - na put you down _____ for a while. _____

Guitar 1

f

With slap echo throughout

mf 3 3 3

Hold bend

+1 5 6 5 0 (0) 5 7 5 6 (6)

D7

I said I can't quit you, babe, _____

3 3

+1 5 5 0 5 0

Even release

+2 10 7

A7

I guess I got to put you down — for a while. —

E7

Said you messed up_ my hap-py home, — *loco*

Db9 D9

A

Bb

made me mis-treat my on-ly — child. — Yes it did, babe! —

Chorus 2:

A

Bb

A7

Db9

Oh! — 2. Said you know I love you ba - by,

D9

A7

my love for you, I could nev - er hide.

Even gliss.

rush

D

Oh, you know I love you, babe, —

A7

my love for you I could nev - er hide. —

E7

When I feel you near me lit-tle girl,

Oh! _____

Chorus 3:

A7

Guitar Solo

A7

D7

3
Lay back

A7

The musical score for "Lay back" is presented in a standard musical notation format. The key signature is G major (one sharp) and the time signature is 4/4. The score consists of a single system with a treble clef staff and a bass clef staff. The melody in the treble staff is characterized by frequent triplets and a mix of eighth and sixteenth notes. The bass staff provides a harmonic foundation with various chords and intervals, including some double bass notes. The title "Lay back" is written in a stylized font below the bass staff.

A7

A

Bb

A7

A

Bb

A7 N.C.

A7 N.C.

A7 N.C.

First system of musical notation, A7 N.C. section. It consists of a treble clef staff with a key signature of two sharps (F# and C#). The melody is written in eighth and sixteenth notes, with some triplets. The bass staff shows fingerings: 10, 8, 10, 10, (10), 10, 10, 10, 8, 10, (10), 10. There are also some wavy lines indicating bends or vibrato.

A7

D7

Second system of musical notation, A7 and D7 sections. The treble clef staff continues the melody. The bass staff shows fingerings: 10, 10, (10), 9, 9, 7, 5, 7, 7, 5, 7, 5, 7, 5, 6, 5, 8, 5, 6, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7. There are also some wavy lines indicating bends or vibrato. The text "Hold bend" and "Even release" is written above the first part of the bass staff. The text "Lay back" is written above the last part of the bass staff.

A7

Third system of musical notation, A7 section. The treble clef staff continues the melody. The bass staff shows fingerings: 9, (9), 7, 7, 5, 7, 5, 7, 5, 8, 5, 8, 5, 7, 5, 7, 5, 7, 5, 4, 5, 4, 5, 4, 5, 4, 5, (5), 3, 5, 3, 5, 3, 5, 3. There are also some wavy lines indicating bends or vibrato. The text "accel." is written above the middle part of the bass staff.

E7

Fourth system of musical notation, E7 section. The treble clef staff continues the melody. The bass staff shows fingerings: 5, 7, 5, 7, 5, 7, 5, 3, 5, 3, 0, 0, 1, 2, 0, 2, 2, 2, 2, 0, 2, 0, 2, 0, 0, 0, 2, 2, 7, 5, 5, 8, 5, 5, 5, 8, 9, 10, 9, 0. There are also some wavy lines indicating bends or vibrato. The text "Rake" is written above the first part of the bass staff.

Lay back A.H.

3

Hold bend

10 10 ⁺¹ 13 10 13 10 10 (10) 8 10

7 7 5 7 5 7 5 5 6 5 6 5 5 8 ⁺¹ 8

5 5 ^{+1/4} ^{+1/4} 5 5 ⁺¹ 7 (7) 5 7

Chorus 4:

A7 A Bb A7 Db9

When you hear me moan' - in and groan - in', babe,

The musical score is for a piece in D major, 4/4 time. It features a vocal melody and a guitar accompaniment. The guitar part includes a solo section with a key signature change to D minor (indicated by two flats) and a key signature change back to D major (indicated by two sharps). The solo section includes a triplet of eighth notes and a measure with a wavy line indicating a tremolo. The vocal melody includes a triplet of eighth notes and a measure with a wavy line indicating a tremolo. The lyrics are: 'When you hear me moan' - in and groan - in', babe,'.

D9

A7

you know it hurts me deep down — in - side.

Lay back

+1
+1

7 5 6 0

D7

Oh, _____ when you hear me moan-in' and groan-in', babe,

The musical score is written for guitar in the key of D major (indicated by two sharps on the treble clef). The piece is in 4/4 time. The first staff shows the vocal melody starting with a whole rest, followed by a half note D5, and then a descending eighth-note scale: E5, D5, C#5, B4, A4, G#4, F#4, E4. The second staff continues the vocal melody with eighth notes: D4, C#4, B3, A3, G#3, F#3, E3, D3, followed by a half note D3. The guitar solo begins in the third staff with a triplet of eighth notes (D4, E4, F#4) and another triplet (G#4, A4, B4). The fourth staff shows the guitar solo continuing with a sequence of notes: 6, 7, 5, 8, 5, 8, 10, 13, (13), 17. The fifth staff shows a complex rhythmic pattern with a +1/2 note and a +1 note, followed by a sequence of notes: 7, 7, 7, 7, 7, 7, 7, 7. The sixth staff shows a sequence of notes: 7, 7, 7, 7, 7, 7, 7, 7.

A7

you know it hurts me deep down in-side.

+1 1/2
+2

3

3

7 5 8 5 8 8 5 7 5 6 5 8 10 (0)

E9

Oh! — When you hear me hol-ler ba-by,

3

+1 5 5 8 5 (5)

6 7 6 6 7 6 7

Even gliss.

loco

Approximate pitches

21 22 21 12 0

D9

A7

A

Bb

don't — you — know that I'm your one de-sire. — Oh — yeah, —

4 5 4 5 4 5 3 4 4 5

6 7 7 8 7 8 5 6

Lay back

Segue directly to
"How Many More Times"

N.C.

A

Bb

A

Bb

Oh!

+1

6 7 7 8 7 8 5 6

3

3

3

6 7 7 8 7 8 5 6

HOW MANY MORE TIMES

Words and Music by
JIMMY PAGE, JOHN PAUL JONES
and JOHN BONHAM

Moderate Shuffle ♩ = 145

Intro: E Mixolydian

Bass and Drums

No Chord 3

E/D Dsus2

*With wah-wah pedal

simile -----

Guitar tacet

Bass arr. for Guitar

wah-wah f accel. with pedal simile -----

E Mixolydian

* + = treble position
o = bass position

E5

E/D D5 Dsus2

E5

mf Even gliss.

wah-wah f accel. with pedal simile -----

mf Even gliss.

N.C. gliss.

Ah.

wah-wah ff Tremolo picking ----- mf Even gliss.

wah-wah

With Drum fill

Ah.

wah-wah

ff Tremolo picking

mf Even gliss.

wah-wah

561 7535

1. How

f With semi-P.M. throughout

man - y more times, — treat me —
more — times — treat me the way

Continue semi-P.M.

you the way you wan - na do. —
wan - na do. —

How man - y
Well 1

give you all my love, — please, —

Continue semi-P.M.

— please, — be true. —

D A N.C.

I'll give you

(Not muted) Let ring Resume semi-P.M.

all I've got to give, — rings, pearls, —
all I've got to give, — rings,

pearls, and all. all.
all.

N.C.
I'll give you get you to - geth - er ba -
I've got to

by I'm sure sure — you're gon - na

Rake

crawl. _____

Rake _____ Let ring _____

0 0 7 5 7 5 0 7 5 7 5 0 7 5 7 5 0 7 5 7 5

E11/B

D/A

Oh _____ wan-na love some oth - er man, _____ too.

Rhythmic Figure 1 _____ End Rhythmic Figure 1 _____

9 7 7 7 7 7 7 5 5

Guitar Solo
Rhythmic Figure 1

E/B

D/A

f Even bend _____ Lay back _____

15 15 12 15 12 14 (14) 12 14 14 14 12 14 14 14

15 15 12 15 (15) 12 14 (14) 12 14 (14) 12 14 12

[illegible]

E/B

(D/A)

Bend and vibrate string behind the nut.

Bend and vibrate string behind the nut.

E/B

E/D

Guitar part: The first staff shows a triplet of eighth notes. The second staff shows an 8va section with a triplet of eighth notes. The third staff shows an accelerated section with a triplet of eighth notes.

Double Bass part: The first staff shows a wide vibrato section. The second staff shows a triplet of eighth notes.

D/A

The image shows a musical score for guitar, consisting of two systems. The first system begins with a treble clef staff in a key signature of three sharps (F#, C#, G#) and a common time signature. The melodic line features a series of eighth notes grouped in triplets, with a final note marked with a '1'. The bass line consists of a sequence of notes with fingerings 15, 12, and 14. The second system continues the melodic line with triplets and a final note marked with a '1'. The bass line continues with fingerings 15, 12, and 14. The score is labeled 'D/A' and 'loco'.

E/B

D/A

First system of musical notation. The treble staff contains a melodic line with eighth notes, spanning two measures. The bass staff contains a corresponding line with fingerings 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11. A slur covers the first measure of the bass staff.

E/B

Second system of musical notation. The treble staff shows a melodic line with a slur and a final note marked with a sharp sign. The bass staff includes fingerings 12 11 12 11 12 11 12 11, a triplet (1 2 1), and other fingerings 21, 17, 19, and 15. A slur covers the first measure of the bass staff. The text "Even gliss." is written below the bass staff. The final note of the bass staff is marked with a sharp sign.

D/A

Third system of musical notation. The treble staff shows a melodic line with a slur and a final note marked with a sharp sign. The bass staff includes fingerings (15), 17, 17, 17, 17, 15, 15, 17, 15, 15, 17, 15, 17. A slur covers the first measure of the bass staff. The text "Hold bend" is written above the bass staff. The final note of the bass staff is marked with a sharp sign.

[illegible]

[illegible]

The musical score for "The Wind" by John Williams is presented in a three-staff format. The top staff is for guitar, the middle for piano, and the bottom for guitar. The key signature is G major (one sharp) and the time signature is 4/4.

Guitar Solo (Top Staff): The melody begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth notes and triplets, with a final triplet marked with a '3'. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#

[illegible]

The musical score for "The Rose Tree" is presented in a standard musical notation format. The vocal melody is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar accompaniment is written in a standard six-string guitar notation, featuring a complex rhythmic pattern with triplets and a final section marked with a forte (f) dynamic and a fermata. The score is divided into measures, with the guitar part showing a sequence of notes and rests that correspond to the vocal melody. The final section of the guitar part is marked with a forte (f) dynamic and a fermata, indicating a sustained or repeated note.

With Violin bow, wah-wah, and
echoplex

Even gliss. Even gliss. mp

wah-wah Tremolo with bow

Lay back

Lay back

Lay back

Got me a girl and I kissed her and

Lay back

7 10

9 7 0

then and then... Whoops! Oh, Lord, well I

10 12

10

did it a-gain! Now I got - ten child-ren on my own.

3

12

10

I got an-oth-erchild on the way, that

Even gliss.

10 12 (12) 10

makes e - lev - en. But I'm in

con-stant heav - en I know it's all right in my

D/E E

mind, I got a lit - tle school - girl and

D/E

she's all mine. I can't get through to her 'cause it does-n't per - mit.

But I'm gon - na give her ev - 'ry - thing I got to give.

mf
Tremolo with bow

10
10

0 12 (12) 14 16 14 12 14 12 10

mf

(10)
(10)

(12)
(12)

(12)
(12)

(12)
(12)

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

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9 9 9 9

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9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

(12)
(12)

(12)
(12)

(12)
(12)

3

3

3

3

3

3

3

3

3

3

3

3

3

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

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9 9 9 9

9 9 9 9

9 9 9 9

Piano introduction in E major, 4/4 time. The right hand features a melodic line with slurs and a final measure in 5/4 time. The left hand plays a steady eighth-note accompaniment with triplets. The piece ends with a final measure in 4/4 time.

Tempo 2 (♩. = ♩.)
N.C.

E7+9 N.C.

E7+9

Oh — Ro - sie, — oh girl, — oh Ro - sie, —

N.C.

E7+9

N.C.

E7+9

N.C.

E7+9

oh — girl. — Steal a-way, now, — steal a-way, —

N.C. E7+9 N.C. E7+9

steal a - way — ba - by, steal a - way. — (Ah,)

N.C. E7+9 N.C. E7+9

lit - tle Ro - bert An - tho - ny wants to come and play —

N.C. E7+9 N.C. E7+9 N.C. E7+9

why don't you come to me ba - by? Steal a - way. — Al - right!

N.C. E7+9 N.C. E7+9 N.C. E7+9

Al-right!

N.C. E7+9 N.C. E7+9 N.C. E7+9

Well, they call me the hun-

0 0 0 3 5 5 6 0

N.C. E7+9 N.C. E7+9 N.C. E7+9

ter, that's my name. — They

0 0 0 3 5 5 6 0

N.C. E7+9 N.C. E7+9 N.C. E7+9

call me the hunt - er, that's how I got my fame. —

0 0 0 3 5 5 6 0

B5

Ain't no need to — hide, —

0 0 0 3 5 5 6 0

N.C.

A

G

ain't no need to run, 'cause I've

Rush tempo

ritard.

A tempo 1 (♩ = ♩.)

E5

N.C.

got you in the sights of my

Guitar tacet

gliss.

gun.

How

f

N.C.

man - y more times barrel - house
man - y more times

man - y more times barrel - house
man - y more times

barrel - house long. all night long.

barrel - house long. all night long.

How But I've

How But I've

N.C.

got to get to you ba - by.

got to get to you ba - by.

Oh, _____ please _____ come home _____

Rake

0 7 5 7 5 | 0 7 0 5 7 5 | 0 7 5 7 5

A

[illegible]

(E5)
N.C.

[illegible]

(E5)
N.C.

Why don't you please come home?

D A

Why don't you please

E D A

come home. _____

E D A E

Why don't you please _____ come home? _____ Home!

D A E E7+9

ritard. On cue

GOOD TIMES BAD TIMES

Words and Music by
JIMMY PAGE, JOHN PAUL JONES,
JOHN BONHAM and ROBERT PLANT

Moderately ♩ = 95

Electric Intro:

Guitar 1 E5

Electric Guitar 2

*Key signature indicates E Mixolydian mode.

Verse 1:

E5 No Chord

(D)

(A)

*Let arpeggiated figures ring throughout unless notated otherwise.

E5 N.C. (D) (A) E5 N.C.

And now I've reached that age - I've tried to do -

(D) (A) E5 N.C. (D) (A)

all those things - the best I can - No

(do -)

E5 N.C. (D) (A) E5 N.C.

mat-ter how I try_ I find my way in - to the same_ old_ jam._

The musical score is written for guitar and bass. The guitar part is in the treble clef with a key signature of two sharps (F# and C#). It includes a melody line and a bass line. The bass part is in the bass clef and includes a bass line and a guitar line. The lyrics are written below the guitar melody. The score is divided into measures by vertical bar lines. The guitar part has a key signature of two sharps (F# and C#). The bass part has a key signature of two sharps (F# and C#). The lyrics are written below the guitar melody. The score is divided into measures by vertical bar lines.

[illegible]

B A E B

woman left home for a brown-eyed man, but I still don't seem to care. _____

7 9 9 9 9 9 9 9 7 9 9 9 7 9 9 9 4
5 7 7 7 7 7 7 7 5 7 7 7 5 7 7 7 2

7 9 14 14 14 12 12 12 7 9 9 9 9 9 9 9
0 9 14 14 14 13 13 13 8 9 9 9 9 9 9 9
9 9 9 7 12 12 12 14 14 14 5 9 9 9 9 9 9
7 7 7 7 12 12 12 12 12 12 7 7 7 7 7 7 7

F#5 E5 F#5 E5 F#5 F#5 E5 F#5 E5 F#5

Six - teen I fell in love with a girl as sweet as could be. It

Guitars 1 & 2

4 4 11 9 11 4 2 4 11 9 11 4 2 4 2
2 2 11 9 11 4 2 4 2 11 9 11 4 2 4 2

F#5 E5 F#5 E5 F#5 F#5 E5 F#5 E5 F#5

on - ly took a coup - le of days 'till she was rid of me. She

11 9 11 4 2 4 11 9 11 4 2 4 2
11 9 11 4 2 4 2 11 9 11 4 2 4 2

C# B F# C#

wo-man left home for a brown-eyed man, — but I still don't seem to care. —

(F#sus4)

*Guitar Solo
With Fill 1 (8 times)*

E5 D5 A5

(0) +1 +1 +1/2 +1 +1/4

Fill 1

Even gliss.

Diagram 1: Musical notation for a guitar solo in E major. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is divided into two measures. The first measure contains a sequence of notes with bends, labeled with chords E5, D5, and A5. The second measure contains a sequence of notes with bends, labeled with chords E5, D5, and A5. A 'Hold bend' section is indicated by a dashed line and a wavy line, showing a sequence of bends: +1/4, +1/2, and a full bend (indicated by a dashed line and a wavy line). An 'Even release' section is indicated by a dashed line and a wavy line, showing a sequence of releases: +2, and a full release (indicated by a dashed line and a wavy line). The fret numbers are written below the staff: 14 14 14, 12 14 12 14, 15, 14 (14) 12 14, 12 0, 20, 17 17 17, 20 17.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff. The second system contains the guitar accompaniment, consisting of two staves. The first staff of the accompaniment shows the fret numbers for the left hand, and the second staff shows the rhythm and string numbers for the right hand. The accompaniment is written in a 2/4 time signature and uses a standard guitar tuning (E, A, D, G, B, E).

The musical score for 'Rush slightly' is written on a grand staff. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef. The music is divided into two systems. The first system contains measures 1 through 11, and the second system contains measures 12 through 20. Chord symbols E5, D5, and A5 are placed above the staff at measures 1, 3, 5, 7, 9, and 11. Measure 5 is marked 'loco'. Measure 11 is marked 'Rush slightly'. The bottom staff features a series of numbers (20, 19, 17, 20, 17, 19, 19, 19, 14, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 15, 12, 15, 12, 15, 12) indicating fret positions. Some numbers are grouped with slurs or ties. There are also 'x' marks in the bottom staff at measures 8 and 9, and a '+1' marking at measure 7.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the melody in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The second system shows the bass line in a bass clef, also with a key signature of one sharp and a 2/4 time signature. The bass line features a similar melodic pattern to the treble, with some measures containing triplets. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

The musical score is written for guitar. The top staff is a treble clef with a key signature of two sharps (F# and C#). The music is divided into two measures. The first measure contains a sequence of chords: E5, D5, A5, E5, D5, A5. The second measure contains a sequence of chords: E5, D5, A5. The fret numbers and fingerings are as follows:

- Measure 1: E5 (15, 15, 15), D5 (17, 17, 17), A5 (17, 17, 17), E5 (17, 15, 17), D5 (17, 17, 17), A5 (17, 17, 17).
- Measure 2: E5 (17, 15, 17), D5 (15, 17, 17), A5 (17, 16, 17), E5 (17, 16, 17), D5 (16, 17, 16), A5 (17, 15, 17).

[illegible]

A G D B

know I've had my share. — Well, my wo-man left home for a brown-eyed man, — but I

Let ring

5 7 7 7 0 2 2 2 2 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

7 5 5 5 6 7 7 12 12 12 12 10 10 10 7 7 7 14 14 14 12 12 12 14 14 14 12 12 12 14 14 14

7 5 5 5 6 7 7 12 12 12 12 10 10 10 7 7 7 14 14 14 12 12 12 14 14 14 12 12 12 14 14 14

still don't seem to care. _____

Even gliss.

E5 N.C. (D) (A)

E5 N.C. (D) (A)

I know what it means to be a-lone, —

8va

Hold bend

+1 +1/2 +1 +1/2 +1 +1/2 +1

20 20 20 20 20 20 20 20

12 (12)

9 9 7 7 0 0

0 5 7 7 7 5 4 7 4 5 6

E5 N.C. (D) (A)

I sure do wish I was at home. —

8va

loco

+1

20 20 0 0

+2 +1 +1 1/2

19 19 20 20

9 9 7 7 0 0

5 7 7 5 7 5 4 7 4 5 6

E5 N.C. (D) (A)

I don't care — what the neigh - bors — say, —

8^{va} 1

17 (17)

15 15 +1 15 15 +1 15 15 +1 15 15 +1

9 9 7 5 7 7 5 7 5 4 7 4 5 6

E5 N.C. (D) (A)

I'm gon - na love — you each — and ev - 'ry day. —

8^{va}

(15) (15)

9 9 7 5 7 7 5 4 7 4 5 6

Begin fade

E5

N.C.

(D)

(A)

You can feel the beat _ with- in _ my

Hold bend

Bend both strings with same finger

E5

N.C.

heart. _____

+1

3

3

2

(D) (A) E5 N.C.

Re - al - ize — sweet — babe — we ain't nev - er gon - na part. —

10 5 (5)

5 7 7 7 7 5 4 7 4 5 6 9 9 9 7 0 0

Fade out

8^{va} +1 3

17 17 15 17 15 17 15 15 16

0 5 7 7 7 5 4 7 4 5 6 9 9 9 7 0 0

BABE I'M GONNA LEAVE YOU

Words and Music by
JIMMY PAGE

Moderately slow with halftime feel ♩ = 138

Intro:

Am Am7/G

Acoustic Guitar

mp Let arpeggiated figures ring throughout.

T A B

D/F# D7/F# F E Am7

Am7/G D/F# D7/F# F E

Verse 1:
Am7

Am7/G

D/F#

D7/F#

Babe, ba - by,

F E Am7 Am7/G

ba - by, I'm gon - na leave you.

accel.

D/F# D7/F# F E Am7

I said ba - by

Am7/G D/F# D7/F# F E

you know I'm

Am7 Am7/G D/F# D7/F#

gon - na leave ____ you. ____

F E F6 F E7 E

I'll ____ leave you ____ when the sum-mer time, ____

F6 F E7 E Am

leave you when the sum-mer comes a rol - lin', ____

Am7/G D7/F# F E

____ leave ____ you when the sum - mer ____ comes a -

00 Am Am7(no3rd) Dm(addE)/A Am Am7(no3rd) Dm(addE)/A

long.

mf

Acoustic Guitar 2

mf

3

Am Am7(no3rd) Dm(addE)/A

Am

Am7(no3rd) Dm(addE)/A

To Coda \oplus 1 & 2

0 0 0 0 1 0 0 0 0 0 0 0 0 0 0 0

1 1 1 1 1 1 8 8 6 6 6 6 6 6 6 6

2 2 2 2 2 2 7 9 7 7 7 7 7 7 7 7

2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7

0 0 0 0 0 0 7 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 5 5 5 5 10 10 10 10 10 10 10 10 10 10

5 5 5 5 5 5 10 10 10 10 10 10 10 10 10 10

7 7 7 7 7 7 12 12 12 12 12 12 12 12 12 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score for 'Ba-ba-ba' is presented in two systems. The first system shows the vocal melody on a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The melody consists of a series of eighth and quarter notes, with lyrics 'Ba - ba, ba, ba, ba, ba -' underneath. Above the staff, the chords are indicated as Am, Am7/G, and D7/F#. The second system shows the guitar accompaniment on a treble clef staff. It features a rhythmic pattern of eighth and quarter notes, with a melodic line in the upper register. The dynamics are marked 'mp' (mezzo-piano). Below the guitar staff, there are two staves of guitar tablature, showing fret numbers for the left and right hands respectively.

by, mmm ba - by I don't wanna leave you

D/F# D7/F# F E Am7

I ain't jok - in' wo - man I've got to ram - ble,

Am7/G D7/F# F E

oh yeah,

Am7 Am7/G D/F# D7/F#

Ba - by, ba - by I won't be there,

With Fill 1

Fill 1
Acoustic Guitar 2

F E F6 F E7 E

real - ly — got to ram - ble, —

F6 F 5:4 E7 E

I — can hear it cal - lin' me — the way it

Am Am7/G

used to do —

D7/F# F E D.S. al Coda

I can hear it cal - lin' me — back home —

Coda 1

A5(addB) **Am7(no3rd)** **Dsus4/A** **Dm/A**

With Fill 2

mp
Let ring throughout

Tablature for measures 1-4:
 Measure 1: 0 2 4 5 (fingering 2 4 5)
 Measure 2: 0 2 7 9 8 (fingering 2 7 9 8)
 Measure 3: 0 7 7 8 (fingering 7 7 8)
 Measure 4: 0 7 7 6 (fingering 7 7 6)

A5(addB) **Am7(no3rd)** **Dsus4/A** **Dm/A** **A5(addB)** **Am7(no3rd)**

Tablature for measures 5-6:
 Measure 5: 0 2 4 5 0 3 7 9 8 (fingering 2 4 5 3 7 9 8)
 Measure 6: 0 7 7 8 0 7 7 6 (fingering 7 7 8 7 7 6)

Fill 2

Slide Guitar (with backwards echo)

Slow even gliss. *Even gliss*

Tablature for measures 1-2:
 Measure 1: 5 (5) 5 (5) 5 (5)
 Measure 2: 12 5 (5) 12 5 (5) 12 5 (5)

Tuning: ① =D

Dsus4/A

Dm/A

A5(addB)

Am7(no3rd)

Dsus4/A

Dm/A

85

Vocal ad lib. on D.S.

Am

Am7/G

D7/F#

Ba by, —
Acoustic Guitar With Riff A (4 times) and
With Fill 4 (16 times)

C'mon,

Babe!

Electric Guitar

Riff A

Fill 4

Pedal Steel quick gliss
Arr. For slide gtr.
Tuning: ① = D

Fmaj7 **E** **Am** **Am7/G**

I'm gon - na leave you girl, —

0 0 0 0 0 0 3 3 3 0 3 3
 1 1 1 1 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 0 0 0 0 0 0
 3 3 3 3 3 3 3 3 3 3 3 3
 1 0 0 0 0 0 3 3 3 3 3 3

3 3 2 2 7 7 5 5 0 5 5 0 3 3 0 3 3

D7/F# **Fmaj7** **E** **Am**

oh, — Ba

To Codas 3 and 4 \oplus

0 2 2 0 2 2 0 0 0 0 0 0 0 3 0 0 0
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 2 2 2 2 2 2 1 0 0 0 0 0 0 0 0 0

4 4 4 4 3 3 2 2 7 7 7 7 0 2 2 0 0 0 0 5 5 0 5 5

Am7/G D7/F# Fmaj7 E

by, you ——— know, I've real - ly

(b)

G Am (G6) Am Am7/G D9/F# D7/F#

got to leave ——— ya, ———

(b)

Fmaj7 E E F E D E

oh, I can hear it cal - lin' me, —

With Riff B

(b) 0 0 0 0 0 1 1 1 1 9 9 9 7 9 9

1 2 2 1 0 1 2 2 2 5 9 9 7 9 9

3 3 2 2 2 3 3 3 3 9 9 9 7 9 9

1 0 0 0 0 1 1 1 1 7 7 7 0 5 7 0

(b) 3 3 2 2 2 3 3 3 3 2 2 2 2 2

0 1 1 0 0 0 1 1 0 1 0 0 0 0 0

F

E

D.S. al Coda

I said don't you hear it cal - lin' me the way it

2 2 2 2 2 2 0 1 1 0 1 0 1

3 0 3 0 3 3 0 2 2 0 2 2 2

3 3 3 3 3 3 0 0 0 0 0 0 0

1 1 1 1 1 1 0 0 0 0 0 0 0

2 3 3 3 3 2 2 2 2 2

0 1 1 0 1 1 0 0 0 0 0 0

Riff B

Pedal Steel (Arranged for Slide Guitar)

Tuning: ① = D

10 9 10 9 10 9 10 9

Coda 2

Am Am7/G D/F# D7/F#

used to do. —

Acoustic Guitar Solo

F E Am Am7/G

Chord progression: D/F# D7/F# F E

Rush tempo

First system (treble and bass staves):

- Treble staff: Melodic line with triplets and a 6-measure phrase.
- Bass staff: Fingering (0 1 3 0 3 1 0 1 0 2 0 | 2 0 3 2 0 2 0 2 0 3 0 3 0 3 1 3 1).

Second system (treble and bass staves):

- Treble staff: Melodic line with chords and a (b) marking.
- Bass staff: Fingering (2 0 2 3 0 2 1 | 3 2 1 2 1 0).

Third system (treble and bass staves):

- Treble staff: Melodic line with chords and a (b) marking.
- Bass staff: Fingering (2 0 2 3 0 2 1 | 3 2 1 2 1 0).

Chord progression: Am7 F/A G7 G6 F#m7 D(addE) 5:4

Vocal line:

I know, _____ I know, _____ I know I'm nev-er nev-

First system (treble and bass staves):

- Treble staff: Melodic line with chords and a (b) marking.
- Bass staff: Fingering (2 0 2 3 0 2 1 | 3 2 1 2 1 0).

Second system (treble and bass staves):

- Treble staff: Melodic line with chords and a (b) marking.
- Bass staff: Fingering (2 0 2 3 0 2 1 | 3 2 1 2 1 0).

Third system (treble and bass staves):

- Treble staff: Melodic line with chords and a (b) marking.
- Bass staff: Fingering (2 0 2 3 0 2 1 | 3 2 1 2 1 0).

Fmaj7

E

Am

Am7/G

er nev - er nev-er nev - er gon-na leave you, babe, —

D/F#

D7/F#

F

E

Am7

I've got - ta go a - way from this place

G6

G7

F#m7

D/F#

Fmaj7

E

I got - ta quit you, yeah, oh, —

Am

Am7/G

D7/F#

— ba - by, ba - by, ba - by, —

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal melody staff, a guitar accompaniment staff, and a fingerings staff. The vocal melody is written in treble clef with lyrics "ba - by, —" and is accompanied by chords F, E, Am, and Am7/G. The guitar accompaniment is in treble clef, featuring a complex arpeggiated pattern. The fingerings staff provides specific fingerings for the guitar, including numbers 1 through 5 and 0 (open string). The score is marked with "With Fill 4" and includes a key signature of one sharp (F#).

D7/F# Fmaj7 E Am

ba - by, oh,

With Fill 4

With Fill 4

0 2 2 0 2 2 0 0 0 0 0 0 0 0 0 0
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 3 3 2 2 2 2 2 2 2 2
2 2 2 2 2 2 1 0 0 0 0 0 0 0 0 0

4 4 4 4 3 3 2 2 7 7 7 7
0 2 2 0 2 2 0 1 1 0 2 2 0 5 5 0 5 5

Am7/G D7/F# Fmaj7 E

don't you hear it callin' him?

With Fill 4

[illegible]

Fill 3



Even gliss.

5 (5)

The musical notation for 'Fill 3' is on a single staff. It begins with a treble clef. The first measure contains two eighth notes, G4 and A4, beamed together. A slur is placed over these notes, and the text 'Even gliss.' is written below the staff with a line pointing to the slur. The second measure contains a whole note G4. The third measure contains a whole rest. Below the staff, the fingering '5 (5)' is written, with a line pointing to the second measure.

Chords: F, E, Am7, F/A, G7, G6

Lyrics: wo-man, I know,

*Pedal Steel 8^{va}

Arr. for Slide Guitar

Tuning: (1) = D

19 19 17 17 19 (19)

Chords: F#m7, D/F#, Fmaj7, E, Am7, F/A

Lyrics: I know, it feels good to have you back a -

loco

10 10 10 10 10 10

(Alternate fingering)

G7 G6 F#m7 D/F# Fmaj7 E

gain and not know_ that one day ba - by, — it's real - ly gon-na

10 12 (12) 10 12

5 4 6 5 4 5 4 2 5 4 2 3 0 0

3 3 2 2 1 0

Am7 F/A G6 G7 F#m7 D/F# F6 E

grow — yes it is, — We gon-na go walk-in' through the_ park — ev-ry' day.

10 12 10 10 8 10 8 5

0 7 5 8 0 7 5 6 5 4 5 5 4 6 4 2 5 4 2 3 2 3 0 0 1 0

0 3 3 2 2 1 0

D.S.S. al Coda 3

Coda 3

Am7/G D/F# D7/F#

Am

go a - way. _____

Acoustic Guitar Solo 2

Rake

3 3 3 3 3

7 10 8 0 7 0 7 10 8 7 0 7 9 7 7

0 2 2 0 2 2 1 2 0 3 2 0 1 0 3 2 0 2 1

3 3 2 2

F E Am7 F/A G7 G6

oh, _____

3 3 3

4 7 5 4 5 4 2 4 2 7 7 8 7 5

(4) 3 2 1 2 1 0 2 1 3 2 1 1 0 0 1 0 0 0

1 0 0 0 3 3

F#m7 D/F# Fmaj7 E Am7 F/A

That's when it's cal - lin' me,

G7 G6 F#m7 D/F# Fmaj7 E

It was real - ly

Am (Ooh,) Am7/G D7/F#

real - ly good_ you — made me

Lay back Rake Rake Rake Rush tempo Rake Rake Rake Rake

0 2 0 3 0 9 8 7 10 9 8 7 10 9 8 7 10 10 9 8 7 10 9 8 7 10 9 8 7 10 9 8 7

0 2 2 1 0 2 2 1 3 2 0 1 2 0 1 0 2 1 0 2 0 2

F6(-5) E Am - Am7/G

(Ooh,) (Ooh,)

hap-py ev - 'ry sin - gle day. _____

Even gliss.

10 8 7 8 7 10 7 10 8 7 8 10 (10) 10 10

1 0 2 0 2 1 0 0 2 2 1 2 2 1 2 0 3 2 0 1

D7/F#

F

E D.S. al Coda

But now, _____ I've got to go a -

Even gliss. *Even gliss.*

10 3 1 10 (10) 10 (10)

2 0 2 1 0 2 1 0 2 1 0 0

2 2 0 2 1 0 2 1 0 2 1 0

Coda 4 Free time

F

E7

That's when it's cal - lin' me. _____

1 1 2 3 4 0 5 6 7 8

I said that's when it's cal - lin' _____ me, _____ back _____ home. _____

snap

2 4 2 4 2 4 2 4 2 4 2 4

You Shook Me

Words and Music by
WILLIE DIXON and J.B. LENOIR

Slow blues ♩ = 155

E mixolydian

Intro:

No Chord

Electric Slide Guitar

f With distortion

Even gliss.

T
A
B

(A7) (E7) (A7) (E7) (B7) (A5) (G5)

You know you

Semi-P.M. throughout

(E7) (A5) (G5) (E7) (A5)(G5)

shook me, _____ you shook me all _____ night long. _____

P.M. Slow, even gliss. P.M.

(B7)

Even gliss.

* *D* notes rings sympathetically

(B7)

P.M.

(A5) (G5)

N.C.

P.M.

* *Harm.*

Even gliss.

P.M.

* Harmonic results from slide hitting low E string

(E7)

(A7)

I have a bird _____ that whist - les, _____ and I have birds _____ that sing..

Even gliss.

P.M. -----

0 2 2 2 2 9 7 9 9 12 7 9 9 7 9 (9) (2) 9 7 9 9 12 7 9 7

(E7)

(A5) (G5) (E5)

(B7)

I have a bird _____ won't do noth-in'. _____ Oh! _____

P.M. -----

(7) (4) 0 5 3 0 2 2 0 0 10 12 12 10 12 10 12 12 14 12 (12)

(A7)

oh! _____ Buy a dia-mond ring, - hey.

8^{va} ----- loco

22 24 24 22 24 22 24 22 24 22 20 21 21 21 21 20 17 19 17 16 17 16 17 18 19 10 12 12

Organ Solo

(E7)

(A5) (G5) E5

A5 G5 E5

G5

mp (Without slide) *mf* *sim.*

Semi-P.M. throughout -----

0 0 0 0 0 0 5 3 2 2 4 4 2 0 2 0 2 2 4 4 2 0 0 0 3 3

E5 (A5) G5 A5 G5 A5 G5

Lay back slightly

E5 (A5) G5 E5 B7

end P.M. - 1 *Let ring* *Let ring*

A7 E7 (A7) (E7) (B7)

Let ring *Let ring*

Blues Harp Solo

E5 E6 E7 (A5) (G5) E5 A5 G5 E E6 E7 A G

+1/4

A5 E6 E5 (G5) A5 G (A5) A7 A G

+1/2

E5 E6 E7 A G E(addF#) E5 E(addF#) N.C. B7

Let notes ring -----

4 2 2 4 4 5 2 0 2 2 2 2 4 4 0 1 2 2

2 2 2 0 2 2 2 2 4 4 0 1 2 2

0 2 0 2 0 0 2 0

Guitar Solo

E5 E6 E7 E6 E5 E7 D7 G5 E A/E E (A5) (G5) N.C.

With Echoplex

+1 +1 +1 +1 +1 +1 -1/2

14 15 15 14 14 13 14 13 14 12 14 13 14 17 19 20

(increase echo level)

[illegible][illegible]

musical score for "The Rose Tree" on guitar. The score includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. The guitar accompaniment consists of a series of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, and C5-E5-G5. The score ends with a double bar line and a repeat sign.

106

A5

N.C.

8^{va}

+1 +1/4 +1 +1/4 +1 +1/4 +1

19 19 19 19 19 19 19 (19) 17 18 18 17 19 17 19 19 18 17 20 19 17 19 17 18

Hold bend

7
7
5

(7)
(7)
(5)

The image shows a musical score for guitar, consisting of two systems of music. The first system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody features a sequence of notes with various bends and fret numbers (17, 18, 19). The second system continues the melody with similar bends and fret numbers. The score is labeled with "E5", "E6", "E5", and "N.C." above the staff, indicating specific fret positions or techniques.

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). The bass part is written in bass clef with a key signature of three sharps. The guitar part includes a capo on the 8th fret, indicated by "8va" and a dashed line. The bass part includes a "Let ring" instruction. The score is divided into measures with fret numbers and chord diagrams. The guitar part includes a 3rd fret barre and a 5th fret barre. The bass part includes a 3rd fret barre and a 5th fret barre. The guitar part includes a 3rd fret barre and a 5th fret barre. The bass part includes a 3rd fret barre and a 5th fret barre.

Guitar Part:

- Chords: E5, E6, E5, N.C., B7
- Capo: 8va
- Fret numbers: 18, 19, 18, 18, 18, 19, 18, 12, 14, 12, 15, 15, 15, 12, 12, 15, 15, 12, 15, 14, 12, 14, 14, (14), (14)
- Techniques: 3rd fret barre, 5th fret barre, 3rd fret barre, 5th fret barre

Bass Part:

- Chords: E5, E6, E5, N.C., B7
- Fret numbers: 2, 2, 0, 4, 0, 4, 0, 2, 0, 2, 0, 4, 0, 1, 2, 2, 0, 2, 0, 2, 0, 0, 0, 0, 2, 0
- Techniques: 3rd fret barre, 5th fret barre, 3rd fret barre, 5th fret barre
- Instruction: Let ring

gliss. A5 G5 E7 4 4

I know you real - ly, real-ly did babe. — I said you shook —

Even gliss. *With slide* — — —

(7) (4) 2 9 7 9 9 12

0 5 3 0 0 0 0 0

A7

— me ba - by, — you shook me all — night long. —

With slide *Even gliss.* *With slide* — — —

7 9 7 9 0 4 0 9 9 9 12 9 9 12 7 9 7

gliss.

You shook me

Even gliss. — 3 — 3 — 3 —

7 (4) (2) 12 12 10 12 10 12 10

0 5 3 0 0 0 0 0

Rubato
(A7)
N.C.

B7

so hard_ ba - by Babe! _ Ah, ah!

Even gliss.

Without slide
With pre-echo through fine

10 12 10 12 15 17 15 12 14 12 12 17 17 x

Ah, ah! Ah, ah! Ah,

8va

+1 +1 (17) 15 +1 +1 (17) 15 17 15 (15) +1 +1 (17) 15 17 15

ah! Ah na na!

Even release

+2 -1/2 -1/2 +2

20 17 17 (17) 20 17 17 (17)

Vocal ad lib.

Ah, _____ na na! You shook me, all _____

loco

+1 +1 +1

12 15

The first system of the musical score. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic phrase, followed by a rest, then another melodic phrase. The lyrics "Ah, _____ na na!" and "You shook me, all _____" are written below the staff. The guitar line (treble clef) has a key signature of three sharps. It features a melodic phrase marked "loco" with a fermata, followed by a rest. The bass line (bass clef) has a key signature of three sharps and a common time signature. It features a melodic phrase marked with three "+1" signs, followed by a rest. The fret numbers "12" and "15" are written below the staff.

_____ night _____ long! _____

A tempo

12 14 12 14

The second system of the musical score. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic phrase, followed by a rest, then another melodic phrase. The lyrics "_____ night _____ long! _____" are written below the staff. The guitar line (treble clef) has a key signature of three sharps. It features a melodic phrase, followed by a rest, then another melodic phrase. The bass line (bass clef) has a key signature of three sharps and a common time signature. It features a melodic phrase, followed by a rest, then another melodic phrase. The fret numbers "12", "14", "12", and "14" are written below the staff.

F E7

+1/2 +1/2 +1/2

14 14 12 14 12

7 6 8 7 0

The third system of the musical score. The vocal line (treble clef) has a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a melodic phrase, followed by a rest, then another melodic phrase. The guitar line (treble clef) has a key signature of three sharps. It features a melodic phrase, followed by a rest, then another melodic phrase. The bass line (bass clef) has a key signature of three sharps and a common time signature. It features a melodic phrase, followed by a rest, then another melodic phrase. The fret numbers "+1/2", "+1/2", "+1/2", "14", "14", "12", "14", "12", "7", "6", "8", "7", and "0" are written below the staff.

DAZED AND CONFUSED

Words and Music by
JIMMY PAGE

Moderately slow ♩ = 158
Intro:

No Chord

Electric Guitar (use neck-position pickup)

mp *Harm. with wah-wah throughout *mf* Switch to treble pickup. loco

Verse 1:

N.C.


Been dazed and con - fused — for so long it's not true. Want-

ed a wo - man, never bar-gained for you. — Lots of peo-ple talk - in', few of them know —

* Rock wah-wah pedal simile to the following rhythm figure. (+ = treble position, 0 = bass position)

ritard.

soul of a woman was cre-at - ed be - low, _____ yeah. _____

8va  *loco* *f* $+1/2$ $+1/2$

div. *f* $+1/2$ $+1/2$



*Upstemmed part played through fuzztone with octave effect (8va higher).
This can also be recreated with a pitch transposer.

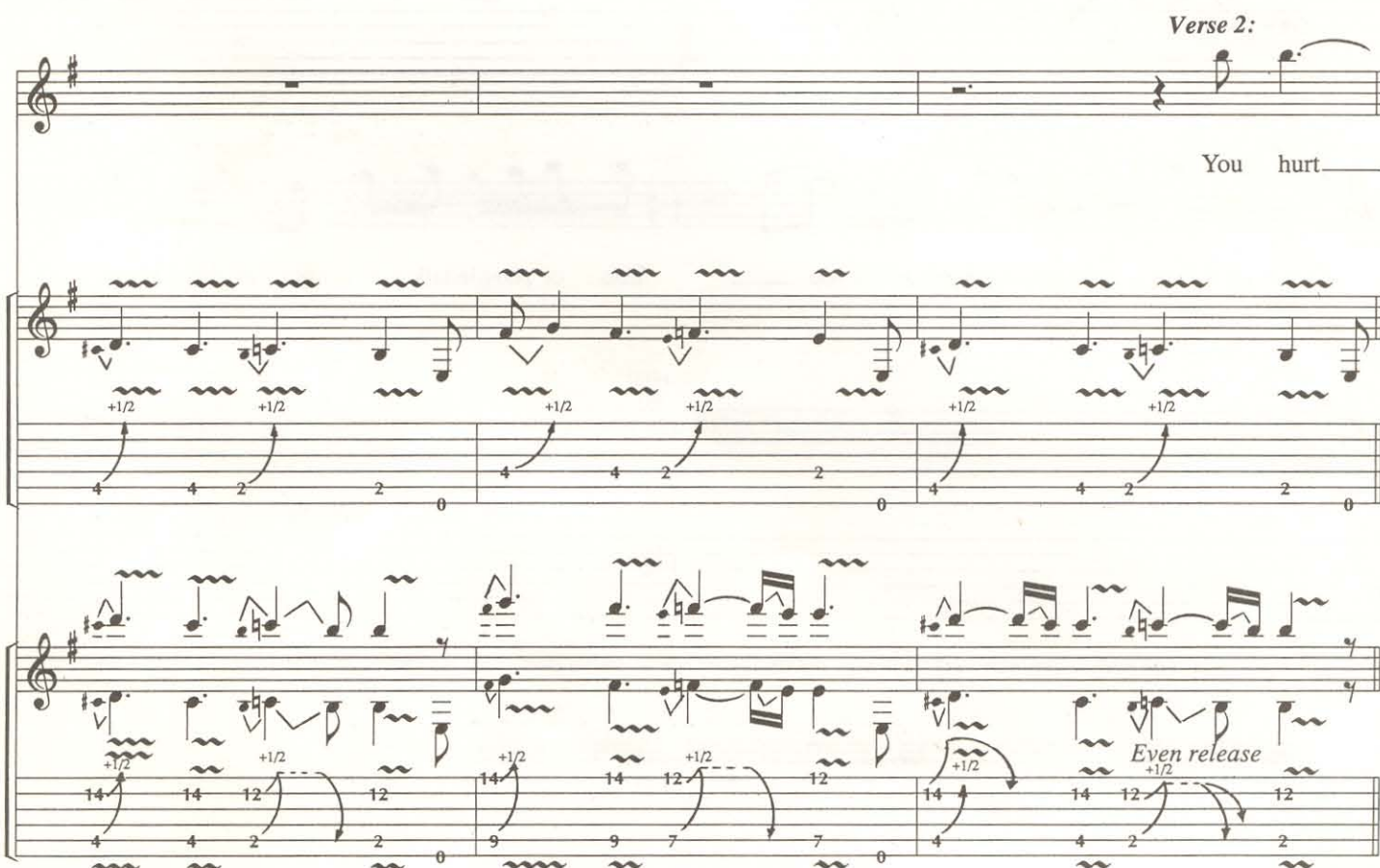
Verse 2:

You hurt _____

$+1/2$ $+1/2$ $+1/2$ $+1/2$ $+1/2$ $+1/2$

$+1/2$ $+1/2$ $+1/2$ $+1/2$ $+1/2$ $+1/2$

Even release $+1/2$



— and a-bused— tell-in' all of your lies.— Run 'round sweet ba - by, Lord,— how they hypno-tize.—

P.M.

+1/2

+1/2

+1/2

+1/2

Even release

+1/2

7 (7) 7 0 4 4 2 2 0

Sweet lit-tle ba - by, I don't know where you been.— Gon - na love you ba - by, here I come a -

+1/2

+1/2

+1/2

+1/2

+1/2

+1/2

9 (9) 9 7 7 0 4 4 2

B5 N.C. B5 N.C. B5 N.C.

gain. —

Guitars 1 and 2

Guitar 3

B5 N.C.

div.

*Upstemmed part with 8va fuzz

Ev - 'ry

The first system of the musical score consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in two staves, also in treble clef with a key signature of one sharp. The guitar part includes fret numbers (2, 0, 4, 4, 2, 2, 0, 4, 4, 2) and bending instructions (+1/2) indicated by curved arrows. The lyrics "Ev - 'ry" are written below the vocal line.

Verse 3:

day I work so hard— bring-in' home my hard-earned pay. Try to love you ba-by, but you push me a-way.—

The second system of the musical score is for Verse 3. It features a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in two staves, also in treble clef with a key signature of one sharp. The guitar part includes fret numbers (2, 0, 4, 4, 2, 2, 0, 4, 4, 2) and bending instructions (+1/2) indicated by curved arrows. The lyrics "day I work so hard— bring-in' home my hard-earned pay. Try to love you ba-by, but you push me a-way.—" are written below the vocal line.

Don't know where you're go-in', I don't know just where you've been; sweet lit-tle ba-by, I want—you a -

B5 N.C. B5 N.C. B5 N.C.

gain.—

Guitars 1 and 2

Guitar 3

B5

N.C.

B5

A5 N.C.

G5

N.C.



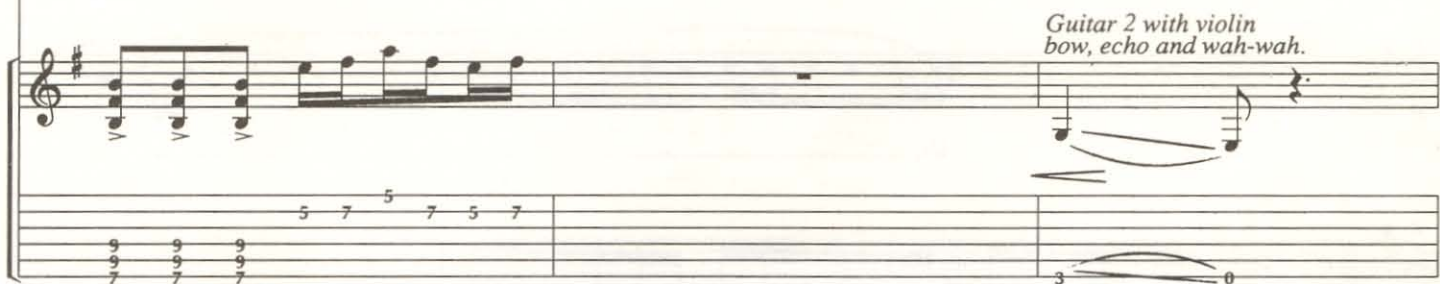
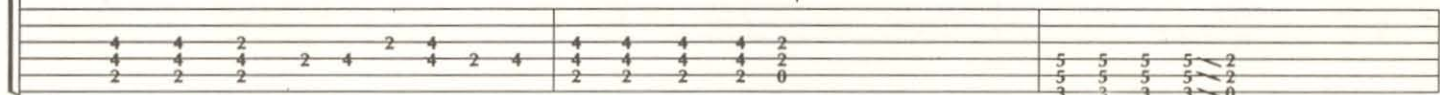
Guitar 1

div.

mf

semi-P.M. ————

semi-P.M. ————



ah, _____ ah, _____

14 12 10 12 10

+1

5

ah, _____ (ah) _____

+1/2

9

Even gliss.

7

ah, _____

div.

14 10 12 7 10

14 10 12 7 10

14

(14)

Even gliss.

* Overdubbed fill. Tremelo with bow and wah wah.

ah, ah, ah.

Continue tremelo with bow.

14 7 10 7

12 7 7 7



First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a fermata. The bottom staff is a bass clef and contains four measures of chords, each marked with a fermata. The chords in the bottom staff are labeled with fingerings: 10/7, 7/5, 7/5, and 10.



Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a fermata. The bottom staff is a bass clef and contains four measures of chords, each marked with a fermata. The chords in the bottom staff are labeled with fingerings: 12, 12/11/10, 9/8/7, 6/5/4, 3/2/1, and 1.



Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a fermata. The bottom staff is a bass clef and contains four measures of chords, each marked with a fermata. The chords in the bottom staff are labeled with fingerings: 1, 1, 1, and 1.



Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The bottom staff is a bass clef and contains four measures of whole rests. The text "Guitar tacet" is written below the bottom staff. The text "Oh,—" is written to the right of the middle staff.

yeah! Al - right!

f With wah-wah

12 14 12 14 12 14 12 14

3

+1/4

12 14 12 14 12 14 12 14 12 14 15 17

Guitar Solo

Ah, ah, ah, ah, ah, ah,

+1

14 16 14 (16) 12 14 10 12 0 10 7 9

ah, ah, ah, ah, ah.

+1

5 7 0 10 7 9 3 5 2 4 4 16 (0) 14

[illegible]

8va

loco

Hold bend

12 12 12 15 12 15 12 12 15 12 14 12 14 12 14 12 14 15 14 (14) 12 14 12 14 12 14 12 14 12 14

8va
loco
3
3
A.H.
+1
+1
14 12 0 9 9 7 7 7 6 6 5 6 7 6 4 6 4 3 4 2 2 0 4 2 0

The second system of music continues the melody and accompaniment. The melody on the treble staff includes a triplet of eighth notes (F4, G4, A4) and a series of eighth and sixteenth notes, ending with a wavy line indicating vibrato. The accompaniment on the bass staff consists of eighth notes, with fret numbers 0, 1, 2, and 3 indicated above the notes. A dashed line separates the two staves.

continue bending behind nut

The first system of musical notation for 'The Wind' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a series of eighth notes, followed by a triplet of eighth notes, and then a series of quarter notes. The notation includes various musical symbols such as beams, slurs, and a wavy line indicating a trill or tremolo. Below the staff, there are two empty staves, likely for a bass line or accompaniment.

E D A E G

oh ——— don't leave me so con - fused, ———

E D A E G

no!

9 7 6 9 12 12 12 10

B5 N.C. B5 N.C. B5 N.C.

Oh,

Guitar 1

3 3

4 4 4 2 4 2 4 2 4 4 4 4 2 4 2 4 4 4 4 2 4 × 4 2 4

Guitar 2

9 9 9 7 9 7 9 9 9 9 7 9 7 9 9 9 9 7 9 7 9 7 9

B5 N.C.

ba - by! —

4 4 4 2 4 2 0 2 0 0 0 4 2 0 2 0 0 0 5 4 2

9 9 9 7 9 7 9 9 14 14 12 12 14 14 12

7 7 7 7 9 7 9 9 9 9 7 7 0 4 2

div.

Upstemmed part with 8va fuzz.

Been

2 0 4 4 2 2 0 5 4 2

12 14 14 12 12 14 14 12

2 0 9 9 7 2 0 4 4 2

dazed and con-fused for so long, it's not true, — want-ed a wo-man never bargained for you. —

mp
Layback
+1/2

Guitar 3 tacet
+1/2

Take it ea-sy ba-by, let them say what they will. — (Will your) tongue wag so much when I send you the

mf
+1/2

+1/2

+1/2

[illegible]

B5 N.C. E5 D5 (A5) N.C. (G5)

Guitar 1 tacet

4 4 4 2 4 2 4 9 9 9 9 7 7 7 7 5 5 5 5 3

4 4 4 2 4 2 4 9 9 9 9 7 7 7 7 5 5 5 5 3

2 2 2 7 9 7 9 7 9 7 7 7 7 5 5 5 5 3

(B5) (A5) (E5) (B5) (E5) (D5)

Oh, oh, oh,

P.M. - - - - -

9 9 9 9 7 12 12 12 12 9 9 9 9 7 0 0 0 0 7 6 5
 7 7 7 7 5 10 10 10 10 7 7 7 7 5

oh, oh, oh, oh, oh, oh

P.M. -----

7 6 5

7 23188 20411

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*BABE, I'M GONNA LEAVE YOU
BLACK MOUNTAIN SIDE
COMMUNICATION BREAKDOWN
DAZED AND CONFUSED
GOOD TIMES BAD TIMES
HOW MANY MORE TIMES
I CAN'T QUIT YOU BABY
YOU SHOOK ME
YOUR TIME IS GONNA COME*



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